**Lesson Plan 11 – Sonnets**

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| **MINISTRY EXPECTATIONS:**  Strands:  Reading and Literature Studies Writing  Overall:  2. Understanding Form and Style: recognize a variety of text forms, text features, and stylistics elements and demonstrate understanding of how they help communicate meaning. 2. Using Knowledge of Form and Style: draft and revise their writing, using a variety of literary, information, and graphic forms and stylistic elements appropriate for the purpose and audience.  4. Reflecting on Skills and Strategies: reflect on and identify their strengths as writers, areas for improvement and the strategies they found most helpful at different stages in the writing process.  Specific:  2.1 Text Forms - Identify a variety of characteristics of literary, informational and graphic text forms and explain how they help communicate meaning.  2.2 Text Features – Identify a variety of text features and explain how they help communicate meaning.  2.3 Elements of Style – Identify a variety of elements of style in texts and explain how they help communicate meaning and enhance the effectiveness of texts.  2.1 Form-Write for different purposes and audiences using a variety of literary, graphic, and informational forms.  4.1 Metacognition- Describe a variety of strategies they used before, during, and after writing; explain which ones they found most helpful; and identify appropriate steps they can take to improve as writers. | |
| **ENDURING UNDERSTANDING ADDRESSED:** Form and Content are closely related | |
| **ESSENTIAL QUESTION(S) ADDRESSED:** How are form and content related? How do forms convey meaning? | |
| **KNOWLEDGE :**   * A prior awareness of common poetic devices * A prior familiarity of Shakespeare’s style of writing and language * Some knowledge of instructional strategies such as: think, pair, share and whole class discussion * Some knowledge of assessment tools such as: graphic organizer, journal reflection and classification worksheet | **SKILLS:**   * An ability to decode and deconstruct meaning * An ability to compare, infer, analyze, and interpret different poems * Ability to detect themes and structural elements * Ability to engage in whole class discussions, small group work, and independent work |
| **DIFFERENTIATED INSTRUCTION:** (*Content/Product/Process/Environment*)   1. *Product & Interests* - Let the students pick their own poem topics during the minds-on portion of the lesson based on their own interests. 2. *Learner Profile*: This activity appeals to a wide variety of multiple intelligences: Musical/Rhythmic (song), Verbal (whole class discussion), Bodily/Kinesthetic (milling to the music), Naturalists (classification worksheet), Mathematical/Logical (graphic organizer), Interpersonal (group work/think, pair, share), and intrapersonal (short burst of writing exercise). 3. *Readiness* – In the action portion of this activity, ask students to look up words in the dictionary. This will meet the students’ varied levels of readiness. | |
| **ASSESSMENT TOOLS/ STRATEGIES USED:** *(AforL, AasL, AofL)*  **Minds On**   * AforL: Milling to the Music/Whole Class Debrief; Written Anecdotal Comments   **Action**   * AforL: Think,Pair, Share/ Whole Class Discussion/Graphic Organizer/Classification Worksheet; Written Anecdotal Comments   **Consolidation**   * AforL: Short Burst of Writing Exercise in Journals; Descriptive Feedback | |
| **LEARNING GOALS:**   * Gain an understanding of the definition of a sonnet * Recognize how form communicates meaning * Identify the relationship between form and content * Discover how rigid the sonnet structure is * Begin to anticipate why poets broke free of the rigid form | |
| **MATERIALS/RESOURCES/PRE-PLANNING:**  **Materials**   * Make copies of all the appendixes * Bring in a dictionary * Bring in a projector, speakers and a computer with internet access. * Make and bring in an envelope full of 14 sonnet lines and 2 labels (See Appendix 11.3). Note: cut up all these lines and labels into strips, and put them in the envelope.   **Class Environment**   * Make sure the desks are conducive to group work (i.e. in groupings), and can be pushed to the perimeter of the room without difficult for the Milling to Music activity.   **Readiness**   * Assess the students’ ability to do independent work and group work in a prior class. * Assess the students’ ability to do read and decode meaning in Shakespearean texts in a prior class. * Assess the students’ ability to detect themes in poems in a prior class. * Asses the student’s ability to evaluate different types of language in prior class. * Asses their works habits to see how diligent they are about copying definitions down in a prior class.   **Learner Profile**   * Get the students to do a multiple intelligence test in a prior class. This will determine whether to go ahead with the following activities: Musical/Rhythmic (song), Verbal (whole class discussion), Bodily/Kinesthetic (milling to the music), Naturalists (classification worksheet), Mathematical/Logical (graphic organizer), Interpersonal (group work/think, pair, share), and intrapersonal (short burst of writing exercise). | **AGENDA:**   1. Collaboratively Write a Sonnet 2. Definition of a Sonnet 3. Graphic Organizer/Classification Worksheet 4. Journal Reflection |
| **MINDS ON:** 25 minutes   1. Write your agenda and learning goals on the board. 2. Tell your students to put everything away expect a paper and pen. 3. Then, inform them they will be creating a poem. 4. Next, tell them to choose any topic they wish (love, family, friendship, violence etc). Note: In-case someone is struggling to come up with a topic, brainstorm some possible topics as class. 5. Once they’ve all picked a topic, tell them to write their topic at the top of their sheet of paper. 6. Then, tell them to write a sentence that will begin their poem but tell them that there is one restriction: it has to contain 10 syllables. Note: In-case they do not know what a syllable is, explain to them what a syllable is by showing them how to count syllables with an example such as: Love/is/like/a/big/ bou/quet/of/flow/ers. 7. After you’ve demonstrated how to count syllables, give them a moment to develop their first line. 8. While they are writing, put on some Elizabethan Music (See Internet Materials). 9. Then, tell them that when they are finished writing their first line, get up and walk around and enjoy the music. 10. Once everyone has been walking around for a minute, stop the music and tell the students to exchange their poem with someone else’s poem. 11. Then, explain to them that they have to write another line that is 10 syllables long underneath the first line of the new poem that they have just received. 12. Inform them that once they are finished their line, they can get up and start walking around again. 13. Once everyone is up and walking, turn the music back on, and tell the students to continue walking around. 14. Then, pause the music and instruct them to exchange their poem with someone else’s poem. 15. Then, explain to them that they have to write another line that is 10 syllables long underneath the second line of the poem that they have just received. 16. Inform them that once they are finished their line, they can get up and start walking around again. 17. Once everyone is up and walking, turn the music back on, and tell the students to continue walking around. 18. Then, pause the music and instruct them to exchange their poem with someone else’s poem. 19. Then, explain to them that they have to write another line that is 10 syllables long underneath the third line of the poem that they have just received. 20. Inform them that once they’ve finished a fourth line, they can return to their seats and raise their hand to indicate that they are done. Note: As they are returning to their seats, record some anecdotal comments about their ability to write 10 syllable lines. 21. Once everyone’s hands are up, tell them to put their hands down. 22. Then, ask the class to close their eyes and raise their hand if they found the exercise hard. 23. Then, tell them to open up their eyes and explain to you why some students may have found the activity hard? Note: Chances are the students will list things like: the time constraint and the rule about 10 syllables per line. 24. Then, explain to them that during Shakespeare’s time, if you wanted to write good poetry, you had to write lines with 10 syllables and abide by a number of other rules. | |
| **ACTION:**  40 minutes   1. Hand out a copy of Shakespeare’s Sonnet 18 (See Appendix 11.1) to every student. 2. Next, call upon students to read the poem out loud. Note: Ask for a different volunteer to read each stanza. 3. Then, ask them if there are any words that they do not understand. Note: If nobody expresses any concerns with the vocabulary, ask students to define the words: “temperate, lease”, “hath” and “eternal". If they can’t, ask one classmate to look up all of the definitions in the class dictionary and write them on the board for the other students. 4. Then, hand out a graphic organizer to every student (See Appendix 11.2). 5. Next, ask the students to take a moment to reflect on the prompts in their graphic organizer with an elbow partner. Note: Hopefully they’ll be able to express that the poem is about a speaker thinks that the beauty of this one woman is incomparable to anything else in the world; the language sounds artificial; and there are the following poetic devices present: personification, metaphor, and lines 3 and 8 each contain a reason for why summer is not the basis for a simile. 6. Then, ask them how they would react if a girl or boy read or wrote a poem like this to you? Ask them to think about whether or not they would feel as though the speaker is “laying” it on them? Note: Hopefully they’ll agree that the speech sounds very contrived. 7. Once you’ve given them a moment to think about it, ask them for their responses. 8. Then explain to them that the form of this poem is called a sonnet. 9. Then, tell them that they will have to copy out the following definition of a sonnet in their journal: A sonnet has 14 lines, 3 quatrains (3 groups of 4 lines), a rhyming couplet (which is always the last two rhyming lines at the end of the poem), the rhyme pattern is always: ABAB CDCD EFEF GG (the last word in the three line rhymes with the last word in the first line; the last word in the four line rhymes with the last word in the second line, etc); and there are always 10 syllables per line which is known as iambic pentameter. Note: Write this definition on the board as well to meet the needs of a variety of learners. 10. Also, to encourage them to copy it down, remind the students that this will be an important definition for them to remember when it comes time for them to do their culminating activity. 11. Then, show the students the different parts (quatrains, rhyme pattern, 10 syllables, and rhyming couplets) by pointing them out to them in Sonnet 18 (See Appendix 11.1), so that they have a better understanding of what each of the parts are. 12. Once you feel as though they have a good grasp of the different elements of a Shakespearian sonnet, divide the class up into groups of 3 or 4 students. 13. Then, give every group an envelope (See Appendix 11.3) and a worksheet (See Appendix 11.4). Note: The envelope should have fourteen strips of lines from another Shakespearian sonnet, and two label strips for them to identify and order on their worksheet. 14. Then, tell them that they will have to: guess the order of the lines and label the parts of the sonnet (with the pieces in the envelope). 15. As they are working away, record anecdotal comments about their ability to work well with their classmates and their readiness with the sonnet form. | |
| **CONSOLIDATION:** 10 minutes   1. After they’ve had about 10 minutes to try and guess the order and parts of the sonnet, give each group an opportunity to read their supposed order of the sonnet to the class. 2. After they’ve all read their sonnet, read the sonnet as it was actually written by Shakespeare and identify the parts of the Sonnet (See Appendix 11.3). Note: The first fill label is quatrain and the second is rhyming couplets. 3. If time permits, explain to the class that during Shakespeare’s time, “in Elizabeth’s I court, courtiers wrote sonnets to impress the Queen. The sonnet was like...a jewel, an artifice, a display of the poet’s ability” (Ruby, 1999, p. 1). 4. Then, ask the class: what an artifice is? Note: If they cannot answer, ask a student to look it up in the dictionary and write the definition on the board for his or her classmates. 5. Then, ask them to reflect in their journal on the following prompts:  * Think back to the initial exercise. Is this too rigid of a form? Is it too difficult to adhere too? * Think back to the questions I asked you when you first read Sonnet 18, how are the form (structure of the poem) and content (lofty gestures of love) closely related? Would you say they both seem artificial? Why or why not?   Note: Write these prompts on the board to meet the needs of different learners.   1. Before they get started, ask them to hand in their journals at the end of class, and tell them that you will return to them tomorrow with descriptive feedback. | |
| **ACCOMMODATIONS & MODIFICATIONS:** *E.g. IEP, ELL*  **IEP:**  -Low Vision – Give this student oral instructions, and an oral delivery of the two poems. Also situate this student somewhere near the front of the room to minimize their difficult seeing.  -Hard of Hearing – Write all of your instructions on the board and situate this student somewhere near the front of the room to minimize their difficult hearing.  **ELL:**  – Making use of the dictionary is an excellent way to accommodate an ELL student. Also, allow for greater response time for class discussions, group work, and individual work to accommodate ELL students. | |
| **REFLECTION:** | |

**RESOURCES:**

**Electronic Resources:**

(2010). Elizabethan Music [Music Video]. Retrieved from <http://www.youtube.com/watch?v=QqK9dRoVNkk>

(2010). Sonnet 18 [Web Page]. Retrieved from <http://www.shakespeare-online.com/sonnets/18.html>

(2010). Sonnet 130 [Web Page].Retrieved from <http://www.shakespeare-online.com/sonnets/130.html>

**Print Resources:**

Adapted from: Lipton, L. and B. Wellman. (2006). *Pathways to Understanding: Patterns and Practices in the Learning-Focused Classroom*.  3rd Edition.  Sherman, CT: MiraVia LLC.

Ruby, Mary K. (Ed.) (1999). *Poetry for Students (Volume 2)*. Farmington Hills, MI: Gale Research.

**APPENDICES:**

Appendix 11.1, Shakespeare’s “Sonnet 18”  
Appendix 11.2, Graphic Organizer  
Appendix 11.3, Shakespeare’s “Sonnet 130” (The envelope pieces)   
Appendix 11.4, Classification Worksheet

**Appendix 11.1**

**Sonnet 18  
By: William Shakespeare**

Shall I compare thee to a summer's day?   
Thou art more lovely and more temperate:  
Rough winds do shake the darling buds of May,  
And summer's lease hath all too short a date:

Sometime too hot the eye of heaven shines,  
And often is his gold complexion dimm'd;   
And every fair from fair sometime declines,  
By chance or nature's changing course untrimm'd;

  
  
  
  
But thy eternal summer shall not fade  
Nor lose possession of that fair thou owest;   
Nor shall Death brag thou wander'st in his shade,  
When in eternal lines to time thou growest:

So long as men can breathe or eyes can see,  
So long lives this and this gives life to thee.

**Resource:** (2010). Sonnet 18 [Web Page]. Retrieved from <http://www.shakespeare-online.com/sonnets/18.html>

**Appendix 11.4**

**Graphic Organizer**

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| --- | --- |
| **Comprehension:** What is the poem about? |  |
| **Analysis:** How would you de scribe the language? |  |
| **Analysis & Knowledge:** Are there lots of poetic devices present? If so, name them. |  |

**Appendix 11.3**

**Sonnet 130  
By: William Shakespeare**

*My mistress' eyes are nothing like the sun;*

*Coral is far more red than her lips' red;*

*If snow be white, why then her breasts are dun;*

*If hairs be wires, black wires grow on her head.*

*I have seen roses damask'd, red and white,*

*But no such roses see I in her cheeks;*

*And in some perfumes is there more delight*

*Than in the breath that from my mistress reeks.*

*I love to hear her speak, yet well I know*

*That music hath a far more pleasing sound;*

*I grant I never saw a goddess go;*

*My mistress, when she walks, treads on the ground:*

*And yet, by heaven, I think my love as rare*

*As any she belied with false compare.*

Quatrain

Rhyming Couplet

**Resource:** (2010). Sonnet 130 [Web Page].Retrieved from <http://www.shakespeare-online.com/sonnets/130.html>

**Appendix 11.4**

**Classification Worksheet**

1. **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**
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4. **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**
5. **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**
6. **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**
7. **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ <\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**
8. **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**
9. **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**
10. **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**
11. **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**
12. **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

1. **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**
2. **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ <\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**



**Lesson Plan 12 – Free Verse**

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| **MINISTRY EXPECTATIONS:**  Strands:  Reading and Literature Studies  Overall:  2. Understanding Form and Style: recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning. 2. Using Knowledge of Form and Style: draft and revise their writing, using a variety of literary, informational, and graphic forms and stylistic elements appropriate for the purpose and audience.  Specific:  2.1 Text Forms - Identify a variety of characteristics of literary, informational and graphic text forms and explain how they help communicate meaning.  2.2 Text Features – Identify a variety of text features and explain how they help communicate meaning.  2.3 Elements of Style – Identify a variety of elements of style in texts and explain how they help communicate meaning and enhance the effectiveness of texts. | |
| **ENDURING UNDERSTANDING ADDRESSED:** Form and Content are closely related | |
| **ESSENTIAL QUESTION(S) ADDRESSED:** How are form and content related? How do forms communicate meaning? | |
| **KNOWLEDGE :**   * A prior awareness of common poetic devices * Knowledge of sonnet conventions/form/structure * A prior conception of war * Some knowledge of instructional strategies such as: think, pair, share, brainstorming, small group discussion, and whole class discussion * Some knowledge of assessment tools such as: a quiz, a journal reflect and a likert scale | **SKILLS:**   * Ability to decode and deconstruct meaning * Ability to compare, infer, analyze, and interpret different poems * Ability to detect themes, and stylistic/structural elements of poems * Ability to engage in whole class discussions, and independent work |
| **DIFFERENTIATED INSTRUCTION:** (*Content/Product/Process/Environment*)   1. *Environment-* They have a choice whether to read Owen’s poem and do the quiz that accompanies it alone or with their group members. 2. *Learner Profile*: This activity appeals to a wide variety of multiple intelligences: Musical/Rhythmic (song), Verbal (whole class discussion), Visual (picture on the record album, Interpersonal (small group work), and Intrapersonal (journal reflection & likert Scale). 3. *Readiness* – In the action portion of this activity, ask students to look words up in the dictionary to meet the student’s varied levels of readiness. | |
| **ASSESSMENT TOOLS/ STRATEGIES USED:** *(AforL, AasL, AofL)*  **Minds On**   * AforL: Think, Pair, Share/Brainstorming Discussion; Written Anecdotal Comments   **Action**   * AforL: Small Group Discussion/Whole Class Discussion/Quiz; Written Anecdotal Comments   **Consolidation**   * AforL: Journal Refection;; Descriptive Feedback * AasL: Likert Scale; Descriptive Feedback | |
| **LEARNING GOALS:**   * Gain an understanding of the form and style of free verse * Recognize how form communicates meaning * Identify the relationship between form and content * Gain an understanding of why poets reject the rigid structure of a sonnet | |
| **MATERIALS/RESOURCES/PRE-PLANNING:**  **Materials**   * Make copies of all the appendixes * Bring in a dictionary * Bring in a projector, speakers and a computer with internet access.   **Class Environment**   * Make sure the desks are conducive to group work (i.e. in groupings).   **Readiness**   * Assess the students’ ability to do independent work and group work in a prior class. * Assess the students’ ability to detect themes, and structural/stylistically elements of poems. * Observe their work habits to see how well they work together, and how diligent they are about copying definitions down in a prior class.   **Learner Profile**   * Get students to do a multiple intelligence test in a prior class. This will determine whether to go ahead with the following activities: Musical/Rhythmic (song), Verbal (whole class discussion), Visual (picture on the record album, Interpersonal (small group work), and Intrapersonal (journal/reflection & likert Scale). | **AGENDA:**   1. Explore Multiple Conceptions of War 2. Guided and Independent Analysis of the Structure of Two Free Verse Poems 3. Journal Reflection 4. Likert Scale |
| **MINDS ON:** 20 minutes   1. Write the learning goals and agenda on the board. 2. As the students are filing into the class, play the following song: Brave Dewey & His Men (See Internet Resources). 3. Explain to the class that the song that they are listening to was written in honour of a hero of the Spanish-American War. Inform that they will be not studying that war specifically today, but they will be discussing war in general. 4. Then, ask the class to turn to an elbow partner, and brainstorm some words that they associate with war. Note: If they are having trouble, get them started with words like: guns, blood, death, loss, trauma, and messy. 5. After they’ve had some time to brainstorm, call upon students to share their answers. Note: As they are sharing their answers, make a giant brainstorming list on the board for everyone to see. 6. Next, pass out the lyrics of the song that you played at the beginning of the class (See Appendix 12.1). 7. Ask the students to read the lyrics, study the picture, and think about the ways in which the war is depicted in the song and picture, with an elbow partner. 8. After you’ve given them a few moments to do that, ask the class if there are any words that can be added to the brainstorming list, after having read the song and studied the picture. Note: Hopefully some of the students will pick up on words such as: glorious, noble, brave, and patriotic. If not, draw their attention to them. 9. As they are giving you words, make a mental note about their readiness with the topic, which you can record at a later date. 10. Then, inform the students that there were many people during this time period, and during other wars, including wars that are currently on-going, that think that going to war is a noble, brave and patriotic thing to do. Note: Just in-case they don’t know what patriotic means, ask a student to go look up the word patriotic in the dictionary and write it on the board for his or her classmates. 11. But explain to them that the poets that they will look at today actually challenge those patriotic conceptions of war. | |
| **ACTION:** *40 minutes*   1. Divide the class into groups of 3 or 4 students. 2. Give every student a copy of Stephen Crane’s poem called “War is Kind” (See Appendix 12.2). 3. Start on one side of the room, and ask every student to read a line of the poem. 4. Then, tell the class to reflect with their group members on what the poem is about. 5. After you’ve given them a few minutes to do so, invite students to share their answers with their classmates. Note: Hopefully they’ll note that the poem is about the death of a lover, father and son whose died in war. 6. Then, ask the class to look at the structure of the poem by reflecting on the following prompts in their groups: What do you notice about the structure: (Is there a rhyme scheme? Are there stanzas? Does it resemble a sonnet? Are there rhyming couplets?) Note: Write these prompts on the board to meet the needs of a variety of learners. 7. As they are working with their group members, record their thoughts about the poem and their ability to work well with their peers as written anecdotal comments. 8. Then, take up their answers as class. Note: Hopefully they’ll recognize that this poem does not have much structure or formalistic elements. 9. Next, inform your students that the poem is free verse, and you’d like them to copy down the following definition in their journal: free verse is a style and form of poetry that does not employ the rigid rhyme scheme and 10 syllable lines like a sonnet does. Note: To encourage them to copy it down, remind them that this will be an important definition for them to remember when it comes time for them to do their culminating activity. 10. Then, ask the class to turn to their group members and discuss: why a poet, who is writing about war, might choose to use a less rigid structure to convey his thoughts about war? Why is free verse (no structure) well suited for the content of this poem? Note: If they are having trouble coming up with answers, encourage them to look back at the class’s brainstorming list, and see if they can draw parallels between the subject matter of war and the stylistic elements of free verse. Also, write these prompts on the board to meet the needs of a variety of learners. 11. Then hand out a copy of Wilfred Owen’s poem “Dulce Et Decorum Est” (See Appendix 12.3) with a mini quiz to each student (See Appendix 12.4). 12. Explain the instructions for the quiz after everyone has received the quiz. 13. Then, ask the students to read the poem and do the quiz. Note: Give them a choice to do it independently or with their group members. 14. After you’ve given them a few moments to do both, take up the quiz as a whole class to check for understanding. The answers are the following: no, yes, no, no, and no. 15. Then, ask the entire class to write a short reflection in their journal that responds to the following prompt: Judging upon what you’ve learned about the structure of both of these poems which do you think is more effective for conveying war: a sonnet or free verse? Why is that? | |
| **CONSOLIDATION:** *10 minutes*   1. Once they’ve finished their reflection, hand out a likert scale to each student, and ask them to mark an “x” on the scale, according to how comfortable they were in answering the quiz questions. This assessment will tell you where your students are at this stage in the unit. 2. Ask them to hand in their likert scale and journal before they leave the class. 3. Tell them that you will hand back both of them tomorrow with descriptive feedback. | |
| **ACCOMMODATIONS & MODIFICATIONS:** *E.g. IEP, ELL*  **IEP:**  - Low Vision – Give this student oral instructions, and an oral delivery of the two poems. Also situate this student somewhere near the front of the room to minimize their difficult seeing.  - Hard of Hearing – Write all of your instructions on the board and situate this student somewhere near the front of the room to minimize their difficult hearing.  **ELL:**  – Making use of the dictionary is an excellent way to accommodate an ELL student. Also, allow for greater response time for class discussions, group work, and individual work to accommodate ELL students. | |
| **REFLECTION:** | |

**RESOURCES:**

**Electronic Resources:**

American Old Time Song Lyrics: 60 Brave Dewey And His Men [Web Page]. Retrieved from <http://www.traditionalmusic.co.uk/songster/60-brave-dewey-and-his-men.htm>

(2011). Dulce Et Decorum Est [Web Page]. Retrieved from <http://www.warpoetry.co.uk/owen1.html>

(1999). The Spanish-American War – Resources - Multimedia Resources [Music File]. Retrieved from <http://www.pbs.org/crucible/frames/_resources.html>

**Print Resources:**

Adapted from: Bennett, B. and C. Rolheiser. (2001). *Beyond Monet: The Artful Science of Instructional Integration.* Toronto: Bookation Inc.

Adapted from: [Markusic](http://www.brighthub.com/members/writermay.aspx),M. (2009). Simplifying the Likert Scale. Retrieved from <http://www.brighthub.com/education/special/articles/13507.aspx>

Ruby, Mary K. (Ed.) (1999). *Poetry for Students (Volume 9)*. Farmington Hills, MI: Gale Research.

**APPENDICES:**

Appendix 12.1 Brave Dewey and His Men   
Appendix 12.2 Stephen Crane’s “War is Kind”  
Appendix 12.3 Wilfred Owen’s “Dulce Et Decorum Est”Appendix 12.4 Mini Quiz  
Appendix 12.5 Likert Scale

**Appendix 12.1**

**BRAVE DEWEY AND HIS MEN.**

**By: Dixie Music Co., N Y.**

A squadron lay at break of day with enemy in view,

Each boat and tar had sailed afar a glorious deed to do.

American each ship and man, fought that eventful fray!

Twas Dewey's fleet the foe did meet down at Manila Bay.

Chorus.

Then raise a cheer all earth can hear, and three times three again. The noblest tars who sail the sea, brave Dewey and his men: Then raise a cheer, all earth can hear, and three times three again. The noblest tars who sail the sea, brave Dewey and his men:

A gallant dash, a roar, a crash, our guns spoke faultlessly,

And Dewey brave quick orders gave, which made new history. At cannon's mouth our tars did shout. "Avenge the Maine to-day!" All Spain now weeps, four hundred sleeps down at Manila Bay.-Cho.

The Castile flag, that yellow rag. has dipped to rise no more. The stripes and stars, and our loved tars, are masters on the shore. Those heroes’ grand throughout the land are idolized to-day: Our foes are slain, no more of Spain down at Manila Bay.-Cho.

**Resource:** American Old Time Song Lyrics: 60 Brave Dewey And His Men [Web Page]. Retrieved from <http://www.traditionalmusic.co.uk/songster/60-brave-dewey-and-his-men.htm>

**Appendix 12.2**

**War is Kind   
By: Stephen Crane**

Do not weep, maiden, for war is kind.  
Because your lover threw wild hands toward the sky  
And the affrighted steed ran on alone,  
Do not weep.  
War is kind.  
  
            Hoarse, booming drums of the  
                regiment,   
            Little souls who thirst for fight,  
            These men were born to drill and die.  
            The unexplained glory files above  
                them,  
            Great is the battle-god, great, and his  
                kingdom—;  
            A field where a thousand corpses lie.  
  
Do not weep, babe, for war is kind.  
Because your father tumbled in the yellow  
    trenches,  
Raged at his breast, gulped and died,  
Do not weep.  
War is kind.  
  
            Swift blazing flag of the regiment,  
            Eagle with crest of red and gold,   
            These men were born to drill and die.  
            Point for them the virtue of the slaughter,  
            Make plain to them the excellence of killing  
            And a field where a thousand corpses  
                lie.   
  
Mother whose heart hung humble as a button  
On the bright splendid shroud of your son,  
Do not weep.  
War is kind.

**Resource:** (2011).The Project Gutenberg EBook of War is Kind [Web Page]. Retrieved from <http://www.gutenberg.org/files/9870/9870-h/9870-h.htm>

**Appendix 12.3 (1/2)**

**DULCE ET DECORUM EST  
By: Wilfred Owen**

Bent double, like old beggars under sacks,   
Knock-kneed, coughing like hags, we cursed through sludge,   
Till on the haunting flares(2) we turned our backs   
And towards our distant rest(3) began to trudge.   
Men marched asleep. Many had lost their boots   
But limped on, blood-shod. All went lame; all blind;   
Drunk with fatigue; deaf even to the hoots(4)    
Of tired, outstripped(5) Five-Nines(6) that dropped behind.

Gas!(7) Gas! Quick, boys! – An ecstasy of fumbling,   
Fitting the clumsy helmets(8) just in time;   
But someone still was yelling out and stumbling,   
And flound'ring like a man in fire or lime(9) . . .   
Dim, through the misty panes(10) and thick green light,   
As under a green sea, I saw him drowning.

In all my dreams, before my helpless sight,   
He plunges at me, guttering,(11) choking, drowning.

If in some smothering dreams you too could pace   
Behind the wagon that we flung him in,   
And watch the white eyes writhing in his face,   
His hanging face, like a devil's sick of sin;   
If you could hear, at every jolt, the blood   
Come gargling from the froth-corrupted lungs,   
Obscene as cancer, bitter as the cud(12)    
Of vile, incurable sores on innocent tongues,   
My friend, you would not tell with such high zest(13)    
To children ardent(14) for some desperate glory,   
The old Lie; Dulce et Decorum est   
Pro patria mori.(15)

Notes:

1.  DULCE ET DECORUM EST - the first words of a Latin saying (taken from an ode by Horace). The words were widely understood and often quoted at the start of the First World War. They mean "It is sweet and right." The full saying ends the poem: Dulce et decorum est pro patria mori - it is sweet and

**Appendix 12.3 (2/2)**

right to die for your country. In other words, it is a wonderful and great honour to fight and die for your country.

2.  Flares - rockets which were sent up to burn with a brilliant glare to light up men and other targets in the area between the front lines (See illustration, page 118 of Out in the Dark.)

3.  Distant rest - a camp away from the front line where exhausted soldiers might rest for a few days, or longer

4.  Hoots - the noise made by the shells rushing through the air

5.  Outstripped - outpaced, the soldiers have struggled beyond the reach of these shells which are now falling behind them as they struggle away from the scene of battle

 6.  Five-Nines - 5.9 calibre explosive shells

7.  Gas! -  poison gas. From the symptoms it would appear to be chlorine or phosgene gas. The filling of the lungs with fluid had the same effects as when a person drowned

8.  Helmets -  the early name for gas masks

9.  Lime - a white chalky substance which can burn live tissue

10.  Panes - the glass in the eyepieces of the gas masks

11.  Guttering - Owen probably meant flickering out like a candle or gurgling like water draining down a gutter, referring to the sounds in the throat of the choking man, or it might be a sound partly like stuttering and partly like gurgling

12.  Cud - normally the regurgitated grass that cows chew usually green and bubbling. Here a similar looking material was issuing from the soldier's mouth

13.  High zest - idealistic enthusiasm, keenly believing in the rightness of the idea

14.  ardent - keen

15.  Dulce et decorum est pro patria mori - see note 1 above.

**Resource:** (2011). Dulce Et Decorum Est [Web Page]. Retrieved from <http://www.warpoetry.co.uk/owen1.html>

**Appendix 12.4 Mini Quiz**

|  |
| --- |
| 1. Is there a rhyme scheme? \_\_\_\_\_ Y \_\_\_\_ N |
| 1. Are there stanzas? \_\_\_\_\_ Y \_\_\_\_ N |
| 1. Does it resemble a sonnet? \_\_\_\_\_ Y \_\_\_\_ N |
| 1. Are there rhyming couplets? \_\_\_\_\_ Y \_\_\_\_ N |
| 1. Is it iambic pentameter? \_\_\_\_\_ Y \_\_\_\_ N |

**Appendix 12.5**

**Likert Scale**

How comfortable were you in answering the questions on the quiz? Did you have enough knowledge about rhyme schemes, stanzas, sonnets, rhyming couplets and iambic pentameter to answer the questions?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  
1 5 10

**Resource:** Adapted from: [Markusic](http://www.brighthub.com/members/writermay.aspx),M. (2009). *Simplifying the Likert Scale*. Retrieved from <http://www.brighthub.com/education/special/articles/13507.aspx>

**Lesson Plan 13 – Carpe Diem**

|  |  |
| --- | --- |
| **MINISTRY EXPECTATIONS:**  Strands:  Reading and Literature Studies Writing  Overall:  2. Understanding Form and Style: recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning. 2. Using Knowledge of Form and Style: draft and revise their writing, using a variety of literary informational and graphic forms and stylistic elements appropriate for the purpose and audience.  4. Reflecting on Skills and Strategies: reflect on and identify their strengths as writers, areas for improvement, and the strategies they found most helpful at different stages in the writing process.  Specific:  2.1 Text Forms - Identify a variety of characteristics of literary, informational and graphic text forms and explain how they help communicate meaning.  2.2 Text Features – Identify a variety of text features and explain how they help communicate meaning.  2.3 Elements of Style – Identify a variety of elements of style in texts and explain how they help communicate meaning and enhance the effectiveness of texts.  2.1 From- Write for different purposes and audiences using a variety of literary, graphic, and informational forms.  4.1 Metacognition- Describe a variety of strategies they used before, during, and after writing; explain which ones they found most helpful; and identify appropriate steps they can take to improve as writers. | |
| **ENDURING UNDERSTANDING ADDRESSED:** Form and Content are closely related | |
| **ESSENTIAL QUESTION(S) ADDRESSED:** How are form and content related? How do forms convey meaning? | |
| **KNOWLEDGE :**   * A prior awareness of common poetic devices * A prior awareness of how to write a poem * Some knowledge of instructional strategies such as: think, pair, share, whole class discussions, small group discussion, graphic organizers * Some knowledge of assessment tools such as: writing assignment | **SKILLS:**   * Ability to decode and deconstruct meaning * Ability to compare, infer, analyze, and interpret different poems * Ability to identify common structural elements * Ability to engage in whole class discussions, group work, and independent work |
| **DIFFERENTIATED INSTRUCTION:** (*Content/Product/Process/Environment*)   1. *Product & Interest –* For the assignment, let students to choose to write to someone else. (I.e. a friend or a family member). 2. *Environment -* They can choose whether to do the graphic organizer alone or with their group members. 3. *Learner Profile*: This activity appeals to a wide variety of multiple intelligences: Verbal (whole class discussion), Visual (video), Interpersonal (group work/think, pair, share), Logical/Mathematical/Spatial (graphic organizers), Intrapersonal (writing assignment, journal reflection). 4. *Readiness* – In the action portion of this activity, ask students to look words up in the dictionary to meet the student’s varied levels of readiness. | |
| **ASSESSMENT TOOLS/ STRATEGIES USED:** *(AforL, AasL, AofL)*  **Minds On**   * AforL: Think, Pair, Share, Whole Class Discussion; Written Anecdotal Comments   **Action**   * AforL: Small Group Discussion, Graphic Organizers, Whole Class Discussion; Written Anecdotal Comments   **Consolidation**   * AforL: Journal Reflection; Written Anecdotal Comments * AasL: Writing Assignment; Descriptive Feedback | |
| **LEARNING GOALS:**   * Gain an understanding of the phrase Carpe Diem * Recognize that Carpe Diem is a style of poetry * Learn how to detect and use the syllogism structure * Explore and determine whether or not the syllogism structure is effective * Identify how form and content are related * Understand why this theme has stood the test of time | |
| **MATERIALS/RESOURCES/PRE-PLANNING:**  **Materials**   * Make copies of all the appendixes * Bring in a dictionary * Bring in a projector, speakers and a computer with internet access.   **Class Environment**   * Make sure the desks are conducive to group work (i.e. in groupings).   **Readiness**   * Assess the students’ ability to do independent work and group work in a prior class. * Allot enough time to stop and ask students to look up definitions of less familiar words. * Observe their work habits to see how well they work together, and how diligent they are about copying definitions down in a prior class. * Assess their ability to identify structural patterns in a prior class.   **Learner Profile**   * Get students to do a multiple intelligence test in a prior class. This will determine whether to go ahead with the following activities: Verbal (whole class discussion), Visual (video), Interpersonal (group work/think,pair,share), Logical/Mathematical/Spatial (graphic organizers), Intrapersonal (writing assignment, journal reflection). | **AGENDA:**   1. Watch a Clip from The Dead Poet’s Society. 2. Whole Class Discussion about the Style and Form of Carpe Diem Poetry 3. A Guided and Independent Poem Analysis 4. Writing Assignment and Journal Reflection |
| **MINDS ON:** *10 minutes*   1. Play the Dead Poets Society’s clip (See Internet Resources) and pause it at 02:51. 2. Ask the class if they know what the Latin phrase – Carpe diem – means. If they are struggling, ask them what they think Robert Herrick meant when he said: “Gather ye rosebuds while ye may”. 3. After you receive some answers, press play and the let the students continue watching the clip until 4:50; at that time, press stop. 4. Then, ask the class to turn to an elbow partner and think about why it is important to “seize the day”. Note: In-case nobody knows what the word “seize” means, ask someone to look the definition in the dictionary and write out the definition on the board for his or her classmates. 5. As they are working with their partners, record their comments and their ability to work well with their partner as anecdotal comments. 6. After you’ve given the students 2 minutes to share their answers with an elbow partner, reconvene as a group and encourage the students to share their answers with the whole class. | |
| **ACTION:** 50 *minutes*   1. Divide the class into groups of 3 or 4 students. 2. Give every student a copy of Robert Herrick’s poem “To...Make Much of Time” (See Appendix 13.1), and a graphic organizer (See Appendix 13.2). 3. Explain to the class that this poem is an example of a Carpe Diem poem, which is a form of poetry that “emphasizes that life is short and time is fleeting”. Write this definition on the board for students to copy down in their journal. Note: To encourage them to copy it down, remind them that this will be an important definition for them to remember when it comes time for them to do their culminating activity. 4. Write definitions for the following words on the board: “tarry”, “prime”, “coy”, “succeed” to meet the needs of a variety of learners. 5. Then, ask each group to take 10 minutes to read the poem and respond to all the questions (except the questions in the application section) in their graphic organizer (See Appendix 13.2). 6. After you’ve given them a few moments to do so, take up the answers as a class to check for understanding, and record written anecdotal comments about their ability to interpret the poem. 7. Next inform the class that Carpe Diem poems often incorporate an argumentative structure known as a syllogism: “a three-part argument with major premise, minor premise, and conclusion” (28). Note: Ask someone to look up what a premise is in the dictionary and then write it on the board for his or her classmates. 8. Then, give them an example of a major premise: All men are mortal and minor premise: All Greeks are men, and a conclusion: All Greeks are mortal. 9. Next, ask them to re-read the poem and fill in the application section of their graphic organizer with their group members, now that they know what a premise and conclusion are. 10. After they’ve had some time to record their answers, take up their answers as a class to check for understanding, and record written anecdotal comments about their ability to detect the syllogism structure. Note: The answers are the following: The speaker is a man who is speaking to a woman. It’s about a man trying to convince a woman to give into him. Major premise: Time is flying by. Minor premise: You’re getting closer and closer to death. Conclusion: So use your time wisely and marry me. You can tell it’s a carpe diem poem because of the speaker’s focus on time. The speaker’s arguments are convincing but there is no indication that the listener is going to give in to him. 11. Ask them to read the poem and fill in the questions on their graphic organizer (See Appendix 13.4). Note: Give them the option to do it alone or with their group members. 12. Then, give copy of Andrew Marvell’s poem “To his Coy Mistress” (See Appendix 13.3) and a graphic organizer (See Appendix 13.4) to every student. Note: The answers are the following: The speaker is a man who is speaking to a woman. It’s about a man trying to convince a woman to give into him. Major premise: If he had enough time, he would praise her forever. Minor premise: But there is no time. Conclusion: So use your time wisely and get with me. You can tell it’s a carpe diem poem because of the speaker’s focus on time. The speaker’s arguments are convincing but there is no indication that the listener is going to give in to him. 13. Ask them to read the poem and fill in the questions on their graphic organizer (See Appendix 13.4). Note: Give them the option to do it alone or with their group members. 14. Explain to them that not all Carpe Diem poems use this structure, but it is frequently employed because it is seemingly convincing. 15. Take up the answers from their graphic organizer to check for understanding, and record written anecdotal comments about their ability to detect the form. | |
| **CONSOLIDATION:** *15 minutes*   1. Hand out the assignment sheet and read the expectations of their task (See Appendix 13.5). Note: Ask the students, by a show of hands, if they are interested in writing to someone else (i.e. family member or friend). For those that are, explain to them that it is perfectly fine for them to do so. 2. Give the students an opportunity to ask questions about the assignment. 3. If time permits, tell them to begin writing. 4. Then, tell them the poem will be due at end of the week. 5. Before they go, ask them to reflect in their journals on the following prompt: why has this theme “carpe diem” stood the test of time? Note: Write the prompt on the board to appeal to a variety of different learners. 6. Tell them to hand in their journal to you at the end of class. 7. Tell them that you will return it to them tomorrow with descriptive feedback. | |
| **ACCOMMODATIONS & MODIFICATIONS:** *E.g. IEP, ELL*  **IEP:**  - Low Vision – Give this student oral instructions, and an oral delivery of the two poems. Also situate this student somewhere near the front of the room to minimize their difficult seeing.  - Hard of Hearing – Write all of your instructions on the board and situate this student somewhere near the front of the room to minimize their difficult hearing.  **ELL:**  – Making use of the dictionary is an excellent way to accommodate an ELL student. Also, allow for greater response time for class discussions, group work, and individual work to accommodate ELL students. | |
| **REFLECTION:** | |

**RESOURCES:**

**Electronic Resources**

(2009). Carpe Diem – Seize the Day –The Dead Poet’s Society [Video File]. Retrieved from <http://www.youtube.com/watch?v=rVXKz0j9fvs&feature=related>

(2011). “To...Make Much of Time” [Web Page]. Retrieved from <http://www.bartleby.com/101/248.html>

To His Coy Mistress [Web Page]. Retrieved from <http://www.cummingsstudyguides.net/Guides4/Marvell.html>

**Print Resources**

Adapted from: Bennett, B. and C. Rolheiser. (2001). *Beyond Monet: The Artful Science of Instructional Integration.* Toronto: Bookation Inc.

Adapted from: Dalton, J. & Smith, D. (1986). *Extending Children’s Special Abilities – Strategies for Primary Classrooms*. Curriculum Branch, Schools Division.

Adapted from: Richards, J., et. al. (2011). *Writing Strategies for All Primary Students: Scaffolding Independent Writing with Differentiated Mini-Lessons, Grades K-3.* San Francisco: Jossey-Bass.

Ruby, Mary K. (Ed.) (1999). *Poetry for Students (Volume 5)*. Farmington Hills, MI: Gale Research.

**APPENDICES:**

Appendix 13.1 Robert Herrick’s “To...Make Much of Time”  
Appendix 13.2 Graphic Organizer  
Appendix 13.3 Andrew Marvell’s “To his Coy Mistress”Appendix 13.4 Graphic Organizer  
Appendix 13.5 Journal Task

**Appendix 13.1**

**“To... Make Much of Time”  
By: Robert Herrick**



GATHER ye rosebuds while ye may,

Old Time is still a-flying:

And this same flower that smiles to-day

To-morrow will be dying.

The glorious lamp of heaven, the sun,

The higher he 's a-getting,

The sooner will his race be run,

And nearer he 's to setting.

That age is best which is the first,

When youth and blood are warmer;

But being spent, the worse, and worst

Times still succeed the former.

Then be not coy, but use your time,

And while ye may, go marry:

For having lost but once your prime,

You may for ever tarry.

**Resource:** (2011). “To...Make Much of Time” [Web Page]. Retrieved from http://www.bartleby.com/101/248.html

**Appendix 13.2**

**Graphic Organizer**

|  |  |
| --- | --- |
| **Knowledge:** Who is the speaker of the poem, and who is the speaker speaking to? |  |
| **Comprehension**: Explain in your own words what the poem is about? |  |
| **Application:** Identify the major premise, minor premise, and the conclusion. | Major Premise |
| Minor Premise |
| Conclusion |
| **Analysis:** Explain how this poem is an example of a Carpe Diem poem? (E.g. Is it something the speaker says? Is it the imagery?) |  |
| **Evaluation:** Do you think that the speaker’s arguments are convincing? Why or why not? |  |

**Resources:**

Adapted from: Richards, J., et. al. (2011). *Writing Strategies for All Primary Students: Scaffolding Independent Writing with Differentiated Mini-Lessons, Grades K-3.* San Francisco: Jossey-Bass.

Adapted from: Dalton, J. & Smith, D. (1986). *Extending Children’s Special Abilities – Strategies for Primary Classrooms*. Curriculum Branch, Schools Division.

**Appendix 13.3**

**To His Coy Mistress   
By: Andrew Marvell**

Had we but world enough, and time,    
This [coyness](http://www.cummingsstudyguides.net/Guides4/Marvell.html#Notes),1 Lady, were no crime.    
We would sit down and think [which way](http://www.cummingsstudyguides.net/Guides4/Marvell.html#Notes)   
[To walk](http://www.cummingsstudyguides.net/Guides4/Marvell.html#Notes)2 and pass our long love's day.    
Thou by the Indian [Ganges](http://www.cummingsstudyguides.net/Guides4/Marvell.html#Notes)'3 side.......................5    
Shouldst [rubies](http://www.cummingsstudyguides.net/Guides4/Marvell.html#Notes)4 find: I by the tide    
Of [Humber](http://www.cummingsstudyguides.net/Guides4/Marvell.html#Notes)5 would complain. I would   
Love you ten years before the [Flood](http://www.cummingsstudyguides.net/Guides4/Marvell.html#Notes),   
[And you should, if you please, refuse](http://www.cummingsstudyguides.net/Guides4/Marvell.html#Notes)   
[Till the conversion of the Jews](http://www.cummingsstudyguides.net/Guides4/Marvell.html#Notes).6........................10    
My [vegetable love](http://www.cummingsstudyguides.net/Guides4/Marvell.html#Notes)7 should grow    
Vaster than empires, and more slow;    
An hundred years should go to praise    
Thine eyes and on thy forehead gaze;    
Two hundred to adore each breast,.....................15    
But thirty thousand to the rest;    
An age at least to every part,    
And the last age should show your heart.    
For, Lady, you deserve [this state](http://www.cummingsstudyguides.net/Guides4/Marvell.html#eight),8   
Nor would I love at lower rate..............................20    
   But at my back I always hear    
[Time's wingèd chariot](http://www.cummingsstudyguides.net/Guides4/Marvell.html#eight)9 hurrying near;    
And yonder all before us lie   
Deserts of vast eternity.    
Thy beauty shall no more be found,.....................25    
Nor, in thy [marble vault](http://www.cummingsstudyguides.net/Guides4/Marvell.html#eight),10 shall sound    
My echoing song: then [worms](http://www.cummingsstudyguides.net/Guides4/Marvell.html#eight)11shall try   
That long preserved virginity,    
And your [quaint](http://www.cummingsstudyguides.net/Guides4/Marvell.html#eight)12 honour turn to dust,    
And into ashes all my lust:.................................30    
The grave's a fine and private place,    
But none, I think, do there embrace.    
  Now therefore, while the youthful hue    
Sits on thy skin like morning [dew](http://www.cummingsstudyguides.net/Guides4/Marvell.html#eight),13   
And while thy willing soul [transpires](http://www.cummingsstudyguides.net/Guides4/Marvell.html#eight)14..................35    
At every pore with instant fires,    
Now let us sport us while we may,    
And now, like amorous birds of prey,    
Rather at once our time devour    
Than languish in his [slow-chapt](http://www.cummingsstudyguides.net/Guides4/Marvell.html#eight)15 power................40    
Let us roll all our strength and all    
Our sweetness up into one ball,    
And tear our pleasures with rough strife    
[Thorough](http://www.cummingsstudyguides.net/Guides4/Marvell.html#eight)16 the iron gates of life:    
Thus, though we cannot make our sun...................45    
Stand still, yet we will make him run.

**Notes**   
1.....coyness: Evasiveness, hesitancy, modesty, coquetry, reluctance; playing hard to get.   
2.....which . . .  walk: Example of enjambment (carrying the sense of one line of verse over to the next line without a pause).   
3.....Ganges: River in Asia originating in the Himalayas and flowing southeast, through India, to the Bay of Bengal. The young man here suggests that the young lady could postpone her commitment to him if her youth lasted a long, long time. She could take real or imagined journeys abroad, even to India. She could also refuse to commit herself to him until all the Jews convert to Christianity. But since youth is fleeting (as the poem later points out), there is no time for such journeys. She must submit herself to him now.    
4.....rubies: Gems that may be rose red or purplish red. In folklore, it is said that rubies protect and maintain virginity. Ruby deposits occur in various parts of the world, but the most precious ones are found in Asia, including Myanmar (Burma), India, Thailand, Sri, Lanka, Afghanistan, and Russia.    
5.....Humber: River in northeastern England. It flows through Hull, Andrew Marvell's hometown.    
6.....Flood. . . Jews: The young man says that his love for the young lady is unbounded by time. He would love her ten years before great flood that Noah outlasted in his ark (Gen. 5:28-10:32) and would still love her until all Jews became Christians at the end of the world.   
vegetable love: love cultivated and nurtured like a vegetable so that it flourishes prolifically   
8.....this state: This lofty position; this dignity.   
9.....Time's wingèd chariot: In Greek mythology, the sun was personified as the god Apollo, who rode his golden chariot from east to west each day. Thus, Marvell here associates the sun god with the passage of time.   
10...marble vault: The young lady's tomb.    
11...worms: a morbid phallic reference.    
12...quaint: Preserved carefully or skillfully.   
13...dew: The 1681 manuscript of the poem uses *glew* (not *dew*), apparently as a coined past tense for *glow*.    
14...transpires: Erupts, breaks out, emits, gives off.    
15...slow-chapt: Chewing or eating slowly.    
16...Thorough: Through.

**Resource:** Adapted from: To His Coy Mistress [Web Page]. http://www.cummingsstudyguides.net/Guides4/Marvell.html

**Appendix 13.4**

**Graphic Organizer**

|  |  |
| --- | --- |
| **Knowledge:** Who is the speaker of the poem, and who is the speaker speaking to? |  |
| **Comprehension**: Explain in your own words what the poem is about? |  |
| **Application:** Identify the major premise, minor premise, and the conclusion. | Major Premise |
| Minor Premise |
| Conclusion |
| **Analysis:** Explain how this poem is an example of a Carpe Diem poem? (e.g. Is it something the speaker says? Is it the imagery?) |  |
| **Evaluation:** Do you think that the speaker’s arguments are convincing? Why or why not? |  |

**Resources:**

Adapted from: Richards, J., et. al. (2011). *Writing Strategies for All Primary Students: Scaffolding Independent Writing with Differentiated Mini-Lessons, Grades K-3.* San Francisco: Jossey-Bass.

Adapted from: Dalton, J. & Smith, D. (1986). *Extending Children’s Special Abilities – Strategies for Primary Classrooms*. Curriculum Branch, Schools Division.

**Appendix 13.5**

**Assignment Sheet**

* Write a modern-day dialogue between Andrew Marvell and a girl or boy who he is trying to pick up.
* Structure the poem into 3 parts using the syllogism structure
* The poem should be at least 12 lines
* Incorporate 2 poetic devices
* The theme of the poem is that, “life is short and time is fleeting”
* Do not use sexual or offensive language (See me if you’re unsure)
* Write a 3-5 sentence response explaining how the syllogism strengthened your poem?

Due Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_



**Lesson Plan 14 - Haiku**

|  |  |
| --- | --- |
| **MINISTRY EXPECTATIONS:**  Strands:  Reading and Literature Studies Writing  Overall:  2. Understanding Form and Style: recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning. 2. Using Knowledge of Form and Style: draft and revise their writing, using a variety of literary, informational, and graphic forms and stylistic elements appropriate for the purpose and audience.  Specific:  2.1 Text Forms - Identify a variety of characteristics of literary, informational and graphic text forms and explain how they help communicate meaning.  2.2 Text Features – Identify a variety of text features and explain how they help communicate meaning.  2.3 Elements of Style – Identify a variety of elements of style in texts and explain how they help communicate meaning and enhanced the effectiveness of texts.  2.1 Form- Write for different purposes and audiences using a variety of literary, graphic, and informational forms. | |
| **ENDURING UNDERSTANDING ADDRESSED:** Form and Content are closely related | |
| **ESSENTIAL QUESTION(S) ADDRESSED:** How are form and content related? How do forms convey meaning? | |
| **KNOWLEDGE :**   * A prior awareness of imagery * Some knowledge of other forms: Sonnet, Free Verse, & Carpe Diem * Some knowledge of instructional strategies such as: think, pair share, whole class discussion * Some knowledge of assessment tools such as: journal reflections and a thought card * Experience writing different types of poems | **SKILLS:**   * Ability to decode and deconstruct meaning * Ability to compare, infer, analyze, and interpret different poems and imagery * Ability to identify common structural elements * Ability to engage in whole class discussions, and independent work |
| **DIFFERENTIATED INSTRUCTION:** (*Content/Product/Process/Environment*)   1. *Product & Interests* – Let them pick their topic for their Haiku. 2. *Content*- Let them choose which picture to respond to on their thought card. 3. *Learner Profile*: This activity appeals to a wide variety of multiple intelligences: Musical/Rhythmic (video), Verbal (whole class discussion), Visual (video), Interpersonal (whole class discussion), and Intrapersonal (journal reflection and writing assignment). | |
| **ASSESSMENT TOOLS/ STRATEGIES USED:** (AforL, AasL, AofL)  **Minds-On:**   * AforL: Group Discussion; Written Anecdotal Comments   **Action:**   * AforL: Group Discussion/ Independent Journal Reflection; Written Anecdotal Comments   **Consolidation:**   * AforL: Thought Card; Descriptive Feedback | |
| **LEARNING GOALS:**   * Gain an understanding of the form and style of a Haiku * Discover that the form originated in Japan * Gain some experience writing a Haiku * Gain some experience reflecting on and evaluating the effectiveness of the form | |
| **MATERIALS/RESOURCES/PRE-PLANNING:**  **Materials**   * Make copies of all the appendixes * Bring in a dictionary * Bring in a projector, speakers and a computer with internet access.   **Class Environment**   * Make sure the desks are conducive to Think, Pair, Share work (i.e. in groupings).   **Readiness**   * Assess the students’ ability to do independent work and elbow work in a prior class. * Observe their work habits to see how well they work together, and how diligent they are about copying definitions down in a prior class. * Assess their ability to identify structural patterns in a prior class   **Learner Profile**   * Get students to do a multiple intelligence test in a prior class. This will determine whether to go ahead with the following activities: Musical/Rhythmic (video), Verbal (whole class discussion), Visual (video), Interpersonal (whole class discussion), and Intrapersonal (journal reflection and writing assignment). | **AGENDA:**   1. Watch a video clip about a Haiku 2. Lecture on Haikus, Ezra Pound, and the Imagist Movement 3. Field Trip Outside to Write a Haiku 4. Thought Card |
| **MINDS ON:** *(10 minutes)*   1. Write the learning goals and agenda on the board. 2. Play the YouTube clip called “Haiku: Motion Graphic” (See Internet Resources) for the students. 3. Then, ask the class if they know what kind of poem is displayed in the video? 4. For those that do not know what kind of poem it is, explain that it is a “Haiku (sometimes spelled hokku”) which is a traditional Japanese image poem of precisely 17 syllables (119). Note: Write the definition on the board to meet the needs of a variety of learners. To encourage them to copy it down, remind them that this will be an important definition for them to remember when it comes time for them to do their culminating activity. 5. While they are copying down the definition, record anecdotal comments about their readiness with the topic. | |
| **ACTION:** *(55 minutes)*   1. Hand out a copy of Ezra Pound’s “A Station at the Metro” to every student (See Appendix 14.1). 2. Read the poem to the class and ask for their initial impressions of it. Note: Explain to them that an apparition is a supernatural appearance of a person or thing. 3. Then, hand out an information sheet about the poem to every student (See Appendix 14.2). 4. Once everyone has a sheet, read it to them and get them to reflect on a series of prompts that are on the sheet along the way. 5. As they are answering your prompts, make mental notes of their ability to interpret and draw conclusions about the structure of the poem. 6. Then, instruct the class to look around the room and locate the objects in. Once they’ve had a moment to do so, tell someone to shout out an object that they see. This object will become the image that you write about in your class haiku. 7. Then, model what you want them to do in the next segment by writing a haiku for them. For example, if someone picks a chalk brush, you might write on the board:  Dusty chalk brush   on the tiny little ledge  Worn, soiled and aged   1. Then ask the class, how do we know that this a Haiku? Note: They should be able to repeat the definition that you gave them at the beginning of class. 2. Then, take the class outside. Note: Remind them to bring a pen and their journals. 3. Tell them to locate and object that they wish to write about in Haiku, and then start writing it in their journals. 4. Once you’ve given them about 20 minutes outside, take the class back inside. | |
| **CONSOLIDATION:** *(10 minutes)*   1. Once everyone is back in the room, hand out a thought card (See Appendix 14.3) to every student. 2. Give them 10 minutes to fill it out. 3. Ask them to return it to you before the end of class. | |
| **ACCOMMODATIONS & MODIFICATIONS:** *E.g. IEP, ELL*  **IEP:**  **-** Physical Impairment –Let him or her write about an object within the school so they do not have to go outside if they don’t want too.  - Low Vision – Give this student oral instructions, and an oral delivery of the Pound’s haiku. Also, situate this student somewhere near the front of the room to minimize their difficult seeing. Also, give this student a transcript of the haiku from the video clip.  - Hard of Hearing – Write all of your instructions on the board and situate this student somewhere near the front of the room to minimize their difficult hearing.  **ELL:**  – Allow for greater response time for class discussions and individual work to accommodate the ELL students. Note: If they are of Japanese origins, really emphasize the fact that this type of poetry was born in Japan. | |
| **REFLECTION:** | |

**RESOURCES:**

**Electronic Resources**

(2011) Haiku: Motion Graphic [Video Clip]. Retrieved from <http://www.youtube.com/watch?v=S9G62k5IiWs&feature=related>

(2012). In a Station of the Metro. [Web Page]. Retrieved from http://www.bartleby.com/104/106.html

**Print Resources**

Adapted from: Bennett, B. and C. Rolheiser. (2001). *Beyond Monet: The Artful Science of Instructional Integration.* Toronto: Bookation Inc.

Ruby, Mary K. (Ed.) (1999). *Poetry for Students (Volume 2)*. Farmington Hills, MI: Gale Research.

**APPENDICES:**

Appendix 14.1 Ezra Pound’s A Station at the Metro  
Appendix 14.2 Background Information Sheet  
Appendix 14.3 Thought Card

**Appendix 14.1**

**A Station at the Metro  
By: Ezra Pound**

THE apparition of these faces in the crowd;  
Petals on a wet, black bough.



**Resource:** (2012). In a Station of the Metro [Web Page]. Retrieved from <http://www.bartleby.com/104/106.html>

**Appendix 14.2**

**Background Information Sheet**

* “This poem is the embodiment of Pound’s theory of Imagism” (115).
* According to Pound, Imagism is:

1) “Direct treatment of the thing itself” (115) – Don’t speak figuratively about something.

2) “Use no word that is not relevant to the presentation” (115) – Don’t use a lot of flowery language.

3) “To use rhythm in the sequence of [a] musical phrase, not in sequence of the metronome” (115) - Don’t have to have a set rhyme pattern, rhyming couplets, or a certain amount of syllables per line.

*Prompt: Take a moment with your elbow partner to check if Pound adheres to all of these things. If he does, put a checkmark in the blue box.*

Direct treatment of the thing itself   
Use no word that is not relevant to the presentation   
To use rhythm in the sequence of [a] musical phrase 

* “Pound was not interested in faceting a perfect jewel of an image, but rather in extricating from the center of human experience a concentrated image, as if sculpting it of stone” (115).

*Prompt: Think back to the Sonnets, the Carpe Diem poems, and the Free Verse poems. Then, take a moment with your elbow partner to think about how this poem differs from those?*

* Pound explains how the image came to him: “I got out of a metro train...and saw suddenly a beautiful face, and then another and another...and I tried all that day to find words for what this had meant to me, and I could not find any words that seemed to me worthy, or as lovely as that sudden emotion. And that evening, as I went home...I was still trying and found, suddenly, the expression. I did not mean that I found in words, but there came an equation...not in speech, but in little splotches of colour. It was just that – a pattern you mean something with a repeat in it. But it was a word, the beginning, for me of a language in colour” (115).
* In-fact “Pound says that he went home and wrote a thirty-line poem, but destroyed it because it merely described the incident. Half a year later he wrote a poem of 15 lines. Finally, a year afterward, Pound composed the “haiku-like sentence” of the poem which is the poetic ideal for his theory of Imagism” (115-116).
* “To many readers who are used to poems that inspire ideas ,”In a Station of the Metro” often seems too incomplete, as a Japanese haiku often does. The strangeness does not come entirely from the poem’s brief length (although it certainly does not look like the poems that we are accustomed to), rather it is the lack of ideas that makes it as if the poet has not fulfilled his duty. Pound purposely frustrates readers who are looking to the poem for something to think about (as students are often taught to do), but he successes in getting readers to feel something that goes beyond thought” (119).

*Prompt: Do you like this poem why or why not, and do you think this is effective form of poetry, why or why not? (Please write a brief reflection in your journal?*

**Appendix 14.3**

**Thought Card**

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All of these pictures, arguably, contain a single image. Why is the Haiku a useful structure to use to describe these pictures? What is the relationship here between content and form? Pick one picture to focus in on for your answer:

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**Lesson Plan 15- Call and Response Poetry**

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| **MINISTRY EXPECTATIONS:**  Strands:  Reading and Literature Studies  Overall:  2. Understanding Form and Style: recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning.  Specific:  2.1 Text Forms - Identify a variety of characteristics of literary, informational and graphic text forms and explain how they help communicate meaning.  2.2 Text Features – Identify a variety of text features and explain how they help communicate meaning.  2.3 Elements of Style – Identify a variety of elements of style in texts and explain how they help communicate meaning and enhance the effectiveness of texts. | |
| **ENDURING UNDERSTANDING ADDRESSED:** Form and Content are closely related | |
| **ESSENTIAL QUESTION(S) ADDRESSED:** How are form and content related? How do forms communicate meaning? | |
| **KNOWLEDGE :**   * A prior awareness of common stylistic/structural elements of poems * A prior awareness of other forms: Sonnet, Free Verse, & Carpe Diem * Some knowledge of instructional strategies such as: milling to music, get one, give one, whole class discussion, think, pair, share, and small group discussion * Some knowledge of assessment tools such as: journal reflections & 3,2,1 exit card | **SKILLS:**   * Ability to decode and deconstruct meaning * Ability to compare, infer, analyze, and interpret different poems and songs * Ability to identify common structural/stylistic elements, and detect themes * Ability to engage in whole class discussions, small group work, and independent work * Ability to navigate through a variety of internet sites |
| **DIFFERENTIATED INSTRUCTION:** (*Content/Product/Process/Environment*)   1. *Readiness* – There is enough time to stop in the action portion of the lesson to look up definitions of less familiar words to meet the needs of diverse learners. 2. *Interest –* During the action portion of the lesson, allow them to choose whatever song they wish. 3. *Content-* During the consolidation portion of the lesson, allow students to choose whatever thought card picture that they wish to respond to. 4. *Learning Profile/Style-* This lesson appeals to a wide variety of intelligences: Verbal (whole class discussion), Visual (videos), Interpersonal (small group work), Intrapersonal (journal reflection, 3,2,1 exit card). | |
| **ASSESSMENT TOOLS/ STRATEGIES USED:** *(AforL, AasL, AofL)*  **Minds On**   * AforL: Milling to Music, Give One, Get One, Whole Class Discussion; Written Anecdotal Comments   **Action**   * AforL: Small Group Discussions, Journal Input, Whole Class Discussion; Written Anecdotal Comments   **Consolidation**   * AforL: 3,2,1 Exit Card; Descriptive Feedback | |
| **LEARNING GOALS:**   * Gain an understanding of the style and form of call and response poetry * Note that it is still used in many music genres today * Understand the relationship between content and form in Swing Low, Sweet Chariot * Speculate about its modern appeal | |

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| **MATERIALS/RESOURCES/PRE-PLANNING:**  **Materials**   * Make copies of all the appendixes * Make the Give One, Get One card smaller by cutting it down to size (See Appendix 15.2) * Bring in a dictionary * Bring in a projector, speakers and a computer with internet access.   **Class Environment**   * Make sure the desks are conducive to group work (i.e. in groupings).   **Readiness**   * Assess the students’ ability to do independent work and elbow work in a prior class. * Observe their work habits to see how well they work together, and how diligent they are about copying definitions down in a prior class. * Assess their ability to identify stylistic/structural elements in a prior class * Assess their ability to do independent internet searches in a prior class.   **Learner Profile**   * Get the students to do a multiple intelligence test in a prior class. This will determine whether to go ahead with the following activities: Verbal (whole class discussion), Visual (videos), Interpersonal (small group work), Intrapersonal (journal reflection, 3,2,1 exit card). | **AGENDA:**   1. Milling to the Music 2. Call and Response Structure Analysis 3. Internet Search 4. 3,2,1 Exit Card |
| **MINDS ON:** *15 minutes*   1. Play the song “Swing Low, Sweet Chariot” as the students are filing in (See Internet Resources). 2. Once all of students are in their seats, hand out a copy of the lyrics of the song (See Appendix 15.1) and a small piece of paper (See Appendix 15.2). 3. Ask the students to take note of the structure of the song on a small piece of paper, while they are listening to the song. 4. Play the song again in its entirety. 5. Once they finish writing something about the structure on their piece of paper, ask the students to stand up and exchange their piece of paper with someone else’s piece of paper. Tell them to keep exchanging with their classmates until the music stops. 6. After they’ve exchanged about 5 times, stop the music, and instruct them to return to their seats. 7. Then ask the class: what were the responses that you saw? Were they similar or different to yours? 8. Then ask the class if they know: what kind of song this is? Note: Tell them the structure of it might be a clue. 9. After you’ve given them some time to think about it and answer your question, explain to them that the song is a called a call and response song. | |
| **ACTION:** *55 minutes*   1. Then, divide the class up into groups of 3 or 4 students. 2. Tell the class that the structure of a call and response poem is the following: one person speaks and the other answers (283). Note: Write the definition on the board to meet the needs of a variety of learners. Also, to encourage them to copy it down in their journals, remind them that this will be an important definition for them to remember when it comes time for them to do their culminating activity. 3. Then, take a minute with the class to locate the call and the response structure in the song (See Appendix 15.1). 4. Then read the song as a class. In-case anybody has difficulty with some of the vocabulary, ask a student to look up the following words in and dictionary, and then write them on the board: “chariot” and “Jordan”. 5. Then explain to them that it is speculated that this song was “sung throughout the south by the slaves while they worked in the plantations” and it was written sometime before 1862 (Ruby, 1999. p.283). 6. Then make clear to the students that “most slaves” during this time period “could not read or write; in fact, it was against the law to teach slaves to read or write (2004, Songs of Freedom). 7. Next, ask them to turn to their group members and reflect on the following prompts: why was the call and response form a useful form for slaves during this time period? Tell them to think specifically about its structure, and the fact that slaves could not read or write at this time. Note: Write this prompt on the board to meet the needs of a variety of learners. 8. After they’ve had some time to think about it, explain to them that: the “repetition not only provides structure for the song, but it is also enables the lyrics to be easily remembered” (Ruby, 1999. p.283), which would have been helpful for people who were not able to read or write. 9. Then, ask them in their groups to tease out the theme or theme[s] of the song. 10. Once you’ve given them a few minutes to do so, tell them that the lyrics “express the desire for a release from bondage and a return home – geographically, the land of Africa, or spiritually, the peace of heaven. (Ruby, 1999. p.283). 11. Then ask them to reflect on the following prompt with their group members: Now that you know what the song is about, is there a relationship between content (the theme/subject matter) and the form (structure of the poem)? Note: Write this prompt on the board to meet the needs of a variety of learners. 12. After you’ve given them some time to do so, call on students to share their answers. Note: Hopefully they’ll recognize that the “desire for release from bondage and a return home” is best expressed in a kind of “call” structure” because it is a kind of plea (Ruby, 1999. p.283). If they are unable to answer this question, explain your reasoning. 13. Then explain to the students that a lot of Hip Hop songs today use the call and response structure, as well. 14. Let them listen to Run DMC's song “It’s Tricky” (See Electronic Resources), as an example. 15. Also, hand out a copy of the lyrics for them to follow along with (See Appendix 15.3). 16. Once all the students have a copy of the lyrics, take a minute with the class, to locate the call and the response structure in the song on Appendix 15.3. 17. Explain to them that this form is also implemented in at least two other music genres: folk songs – such as “Old MacDonald” and in many gospel songs. 18. Then, take the students to the computer lab. 19. When they arrive in the lab, tell them to do an internet search of current songs that incorporate the call and response structure. They can choose to do examine which ever song they wish as long as the language is appropriate, and they can choose to do the assignment with a partner or by themselves. 20. Inform them that the best places to start looking are Google Videos and Youtube but also write this website on the board for them to copy down: <http://www.guardian.co.uk/music/musicblog/2012/jan/19/readers-recommend-call-response-songs> 21. Explain to them that this website has a list of “call and response” songs that they can choose from. 22. Tell them that once they’ve found a “call and response” song, to print it off and keep it somewhere safe, in-case they want to include it in their portfolio. | |
| **CONSOLIDATION:** *5 minutes*   1. Hand out a 3,2,1 Exit Card to every student. 2. Ask every student to fill it out and hand it to you before they leave class. | |
| **ACCOMMODATIONS & MODIFICATIONS:** *E.g. IEP, ELL*  **IEP:**  - Low Vision – Give this student oral instructions. Also situate this student somewhere near the front of the room to minimize their difficult seeing.  - Hard of Hearing – Write all of your instructions on the board and situate this student somewhere near the front of the room to minimize their difficult hearing.  **ELL:**  – Making use of the dictionary is an excellent way to accommodate an ELL student. Also Allow for greater response time for class discussions and individual work to accommodate the ELL students. | |
| **REFLECTION:** | |

**RESOURCES:**

**Electronic Resources**

It’s Tricky. Aylyrics [Song Lyrics]. Retrieved from <http://www.azlyrics.com/lyrics/rundmc/itstricky.html>

(2011). Reader’s Recommend Call and Response Songs. *The Guardian.* [Web Page]. Retrieved from <http://www.guardian.co.uk/music/musicblog/2012/jan/19/readers-recommend-call-response-songs>

(2012).Swing Low, Sweet Chariot. Songs For Teaching [Web Page]. Retrieved from <http://www.songsforteaching.com/folk/swinglowsweetchariot.htm>

**Print Resources**

Adapted from: Bennett, B. and C. Rolheiser. (2001). *Beyond Monet: The Artful Science of Instructional Integration.* Toronto: Bookation Inc.

Adapted from: Gibbs, J. (2001).Tribes: A New Way of Learning and Being Together.  Windsor, CA:CenterSource Systems, LLC.

Adapted from: Lipton, L. and B. Wellman. (2006). *Pathways to Understanding: Patterns and Practices in the Learning-Focused Classroom*.  3rd Edition.  Sherman, CT: MiraVia LLC.

Ruby, Mary K. (Ed.) (1999). *Poetry for Students (Volume 1)*. Farmington Hills, MI: Gale Research.

**APPENDICES:**

Appendix 15.1 Swing Low, Sweet Chariot   
Appendix 15.2 Give One, Get One Sheet  
Appendix 15.3 Run DMC’s “It’s Tricky”   
Appendix 15.4 3,2,1 Exit Card

**Appendix 15.1 Swing Low, Sweet Chariot**

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**Swing low, sweet chariot  
Coming for to carry me home  
Swing low, sweet chariot  
Coming for to carry me home  
  
I looked over Jordan, and what did I see  
Coming for to carry me home  
A band of angels coming after me  
Coming for to carry me home  
  
Swing low, sweet chariot  
Coming for to carry me home  
Swing low, sweet chariot  
Coming for to carry me home  
  
If you get there before I do  
Coming for to carry me home  
Tell all my friends I'm coming, too  
Coming for to carry me home  
  
Swing low, sweet chariot  
Coming for to carry me home  
Swing low, sweet chariot  
Coming for to carry me home  
  
I'm sometimes up and sometimes down  
Coming for to carry me home  
But still my soul feels heavenly bound  
Coming for to carry me home  
  
Swing low, sweet chariot  
Coming for to carry me home  
Swing low, sweet chariot  
Coming for to carry me home  
The brightest day that I can say  
Coming for to carry me home  
When Jesus washed my sins away  
Coming for to carry me home  
Swing low, sweet chariot  
Coming for to carry me home  
Swing low, sweet chariot  
Coming for to carry me home  
  
If I get there before you do  
Coming for to carry me home  
I'll cut a hole and pull you through  
Coming for to carry me home**

**Resource :(**2012).Swing Low, Sweet Chariot. Songs for Teaching  
Using Music to Promote Learning. Retrieved from <http://www.songsforteaching.com/folk/swinglowsweetchariot.htm>

**Appendix 15.2**

**Get One, Give One**

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**Appendix 15.3 1/2**

**"It's Tricky"  
By: Run DMC**

*[Intro]*  
  
This speech is my recital, I think it's very vital  
To rock (a rhyme), that's right (on time)  
It's Tricky is the title, here we go...  
  
It's Tricky to rock a rhyme, to rock a rhyme that's right on time  
It's Tricky...it's Tricky (Tricky) Tricky (Tricky)   
It's Tricky to rock a rhyme, to rock a rhyme that's right on time  
It's Tricky...Tr-tr-tr-tricky (Tricky) Trrrrrrrrrrricky  
  
*[Verse 1]*  
  
I met this little girlie, her hair was kinda curly  
Went to her house and bust her out, I had to leave real early  
These girls are really sleazy, all they just say is please me  
Or spend some time and rock a rhyme, I said "It's not that easy"  
  
It's Tricky to rock a rhyme, to rock a rhyme that's right on time  
It's Tricky...(How is it D?) It's Tricky (Tricky) Tricky (Trrrrrricky)  
It's Tricky to rock a rhyme, to rock a rhyme that's right on time  
It's Tricky...Tricky (Tricky) Tricky  
  
*[Verse 2]*  
  
In New York the people talk and try to make us rhyme  
They really (hawk) but we just (walk) because we have no time  
And in the city it's a pity cos we just can't hide  
Tinted windows don't mean nothin', they know who's inside  
  
It's Tricky to rock a rhyme, to rock a rhyme that's right on time  
It's Tricky...(How is it D?) Tricky (Tricky) Tricky (Tricky)  
It's Tricky to rock a rhyme, to rock a rhyme that's right on time  
It's Tricky...Tricky (Tricky) Tricky (Tricky) huh!  
  
*[Verse 3]*  
  
When I wake up people take up mostly all of my time  
I'm not singin', phone keep ringin' cos I make up a rhyme  
I'm not braggin', people naggin' cos they think I'm a star  
Always tearin' what I'm wearin', I think they're goin' too far  
A girl named Carol follows Daryll every gig we play  
Then D dissed her and dismissed her, now she's jockin' Jay  
I ain't lyin', girls be cryin' cos I'm on TV  
They even bother my poor father cos he's down with me  
  
It's Tricky to rock a rhyme, to rock a rhyme that's right on time  
It's Tricky...(How is it?) Tricky (Tricky) Tricky (Tricky)

**Appendix 15.3 2/2**

It's Tricky to rock a rhyme, to rock a rhyme that's right on time  
It's Tricky...Tr-tr-tr-tr-tr-tricky (Tr-Tr-Tr-Tricky) Tr-tr-tr...  
  
*[Verse 4]*  
  
We are not thugs (we don't use drugs) but you assume (on your own)  
They offer coke (and lots of dope) but we just leave it alone  
It's like that y'all (y'all), but we don't quit  
You keep on (rock!) shock! Cos this is it...

*Resource:* It’s Tricky. *Aylyrics.* Retrieved from http://www.azlyrics.com/lyrics/rundmc/itstricky.html

**Appendix 15.4**

**3,2,1 Exit Card**

**3** Name three genres of music that use the call and response structure. Note: We talked about 3 today.

1.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

2.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**2** Name two reasons why the call and response structure was useful from for the slaves:

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2.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**1** In your own opinion, why do you think this structure is still used today? What is its modern appeal?

1.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

